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ART NEWS FROM THE OLD WORLD

British artists have their "secession," though they call it by another name. Certainly, the International Society of Sculptors, Painters, and Gravers—to quote the words of a London correspondent—represents all that is strongest, most independent, and least Academic in the art of the country, while, with a liberality equal to that of the Paris Salons, it finds a place for all that is most distinguished abroad. It is as international in fact as in name. Its first president was Mr. Whistler, an American; and now, M. Rodin, a Frenchman and the only man who could follow worthily, has been chosen to succeed him. It is this really unprecedented action on the part of a society of artists with headquarters in London, together with the manner in which M. Rodin accepted the responsibility, as well as the honor, and went to London for the opening ceremonies, that gave the fourth exhibition a very special interest—though it would have been interesting in itself in any case. The first two



LE LOUVRE—MATIN
By Camille Pissarro

exhibitions of the society were held at Knightsbridge. They were to London a revelation of what a picture show can be; but London is nothing if not conventional, and Knightsbridge was felt to be just too far off the beaten track of picture galleries. The third was given, a little more than a year ago, at the Institute, but the Institute is so heavy-laden with traditions of mediocrity that the International there seemed out of its element. Now the society has established itself in the new gallery in Regent Street, the most important in London after the Academy; the rooms are large enough for pleasure, well proportioned and well lighted, with a central court, where sculpture can be excellently displayed. And it is here that M. Rodin was received by the society and received the society's guests. The most distinctive features of the exhibition this year were the care devoted to the decoration and arrangement of the gallery, and the prominence accorded to black-and-white—treated almost everywhere as a pariah among the arts—and to sculpture, which in London anyhow, has never been shown with so much distinction.

✦ Two of the Paris museums will benefit under the will of Baron Arthur de Rothschild, who died at Monte Carlo a few weeks ago.



LE SOIR À DIEPPE
By Camille Pissaro



LA VARENNE, ST. HILAIRE
By Camille Pissarro

The Louvre will be enriched by the addition of several very fine pictures, chiefly by the artists of the Dutch school, including Hobbema, Ruysdael, Backhuizen, Wou-
verman, and Teniers. There are also four examples of Greuze of exceptional merit. To the Cluny Museum the Baron bequeathed his famous

collection of ancient rings. Both bequests are unusually important.

✿ A Paris correspondent writes that the galleries of the two leading art clubs of Paris—the Cercle Volney and the Cercle de la Rue de Boissy d'Anglais—are now open, and together with the annual exhibition of the American Art Association of the Rue Notre Dame des Champs, afford an interesting forecast of what will be seen at the two great official salons or picture fairs to be held next May in the Grand Palace of the Champs Élysées. It is astonishing to find how these select art shows resemble each other year after year. The French masters continue to turn out works of the same academic virtuosity, and as usual, portraits predominate. Of the one hundred and thirty-four paintings exhibited at the Cercle de la Rue de Boissy d'Anglais, no fewer than fifty-four are portraits.

✿ Sir Martin Conway's letter in connection with the recent destruction by fire of the National Library, at Turin, urging that there is only one form of insurance against irreparable disasters, namely, to photograph the treasures that are unique, is already bearing fruit. For the French Academy has placed itself in communication with the minister of fine arts for the purpose of securing the co-operation of the government in a project to secure photographic reproductions of all the manuscripts, papyri, and books that are alone of their kind in the various public institutions of France.

✿ A gift of five thousand dollars was sent from England to The Hague upon the occasion of Josef Israëls's eightieth birthday to establish an "Israëls Fund" for the assistance of young artists. This was a very pleasant and substantial kind of congratulation and a unique form of memorial.

✿ The centenaries of two famous French painters, Isabey and Raffet, are to be celebrated in Paris this year by the holding of special exhi-

bitions of their works. M. Bouguereau is reported to have the matter in charge and the proceeds accruing from the exhibition will, it is said, be devoted to raising a monument to Isabey.

✿ The Prix L'Heureaux for 1903 has been awarded to M. Pascal, member of the Institute of France. The prize is alternately awarded to a sculptor and to an architect, for the best work of the year. In 1900 it went to M. Dalou for his "Triomphe de la Republic" in the Place de la Nation; in 1901 Charles Girault won it for his Petit Palais, and in 1902 M. Barrias received it for his monument to Victor Hugo. M. Pascal now obtains it for his architectural work at the Bibliothèque Nationale.

✿ Louis François Jacquesson de la Chevreuse, the artist, a native of Toulouse, is dead, at the age of 65. He studied under his father and also under Ingres and Gérôme, and began to exhibit at the salon in 1864. He painted numerous portraits, and religious and mythological scenes.

The centenaries of two famous French artists, Isabey and Raffet, are to be celebrated at Paris this year. The Committee having the matter in charge is headed by M. Bouguereau, and an exhibition of the work of both artists is to be held, the proceeds of which will go toward the erection of a fine monument to Isabey.

✿ The death is announced of Aglaus Bouvenne, the well-known artist and engraver, at the age of seventy-four, at Levallois-Perret. Bouvenne studied under Diaz, and had been an exhibitor at the Salon since 1870. He exhibited a large number of lithographs and designs for bookbindings and bookplates for various French bibliophiles, and was an enthusiastic collector of book-plates.

✿ The American colony in Paris will be represented at St. Louis by one hundred pictures, which have already been chosen by a jury of fifteen American artists. Out of three hundred works offered there



DANS LE BOIS—ETCHING
By Camille Pissarro

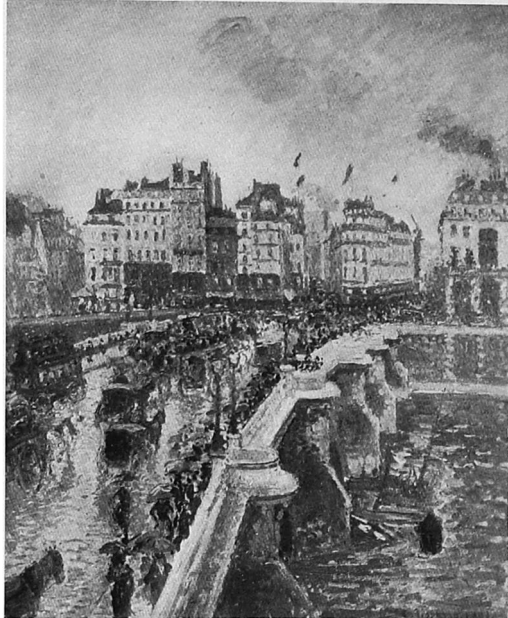
were accepted eighty oil paintings and twenty pastels, drawings, miniatures, and other art objects. The sculptures are not yet complete. The jury consists of Messrs. Barnard, Bartlett, Brooks, and Macmonnies. It is largely possible that among the exhibits sent there will be some of the work already accomplished at Moret by Mr. George G. Barnard for the Pennsylvania state capitol at Harrisburg.

✿ The jury in Paris charged to select paintings, sculptures, and art objects for the St. Louis Exposition has selected six hundred works of such successful artists as Bonnat, Bouguereau, Duran, Fleury, Henner, Besnard, Simon, Menard, Constant, Monet, and the late Camille Pissarro. The members of the jury say the exhibit far surpasses that of the Chicago Exposition. It is their intention to send Rodin's celebrated figure in bronze, "Le Penseur," now in the Galerie des Machines. Among other sculptors

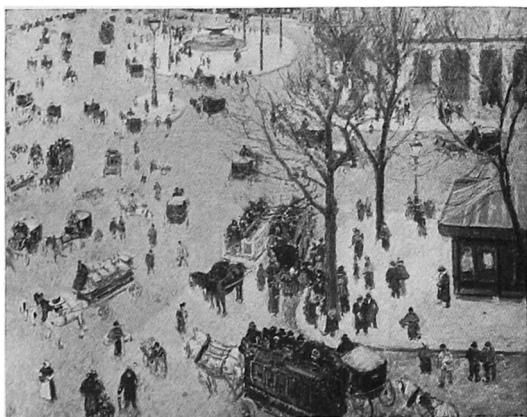
whose work will be exhibited are Barrias, Bartholdt, Dalou, Frennet, Bartholome, Michel, Damp, and Marceaux. About two hundred pieces of valuable art objects have been selected, including jewelry, glassware, and pottery, and eighty pieces of the chalcographic collection of the Louvre, in addition to two hundred and thirty modern engravings by M. Flamery, Renouard, Patricot, Lepere, Maucon, and others.

✿ The leading painters and sculptors of St. Petersburg had promised to co-operate in organizing a Russian art exhibit at the St. Louis Exposition, but it is said that the project has been abandoned.

✿ The Ara Pacis, or altar of peace, decreed by the senate and people of Rome to Augustus Cæsar in the year 13 B.C., on his return from



LE PONT NEUF
By Camille Pissarro



LA PLACE DU THÉÂTRE FRANÇAIS

By Camille Pissarro

ing place on the Pincian in front of the building now occupied by the French Academy. More than a dozen were taken in the sixteenth century to Florence, and are in the Uffizi. Some blocks were sawed in two for easier transportation, having sculptures on both sides. Half of one, showing part of a scene of sacrifice, reached the Vatican Museum, while the other side, bearing festoons of fruits and flowers, was discovered on the tombstone of a prelate in the Church of the Gesù, and is now in Baths of Diocletian. The discoveries on the site give warrant in believing that the entire monument can be reconstructed.

✿ Paris is to have a monument to Cervantes designed by a Spanish sculptor. It is to be forty feet high, and show two groups of figures representing the victories of Spanish arms and Spanish literature. Cervantes in bronze will crown the monument on horse-

the wars in Germany and Gaul, and finished in 9 B.C., is being brought to light near the corner of the Via del Corso and the Via in Lucina. Portions of this monument have been found from time to time during the past centuries, and one piece of sculptured marble belonging to it is in the Louvre. Others found an abiding



VILLAGE SCENE

By Camille Pissarro

back; his immortal Don Quixote will have a bronze statue to himself at the base of the monument, and there will be various scenes in relief.

♣ Peasants while digging near Palazzola Acreide, Sicily, found a rich treasure of ancient objects from Syracuse. The most valuable were an artistic diadem encrusted with precious stones, a belt of solid gold, and several rings of beautiful shapes. There was also found a number of coins of different values. The government authorities took possession of the treasures. A great outcry has been raised over the cleaning of the famous statues of "The Horse Tamers," attributed to Phidias, and now standing in front of the Quirinal palace. It is maintained



NUE RUELLA À ROUEN—ETCHING
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that not only should the statues not be touched, but that they should be housed in a museum and reproductions raised in their places.

♣ The Farnese Palace in Rome has been bought by the French government, which has for many years occupied it. The price paid is said to have been six hundred thousand dollars. It was built about 1640, from designs by the younger Sangallo, out of materials taken partly from the Colosseum, and partly from the Theater of Marcellus. After the death of Sangallo it was continued by Michael Angelo, who designed the cornice and the cortile.

♣ One painting and a number of etchings and lithographs of Whistler were sold recently at the Hotel Drouot, the sale netting almost 40,000 f. (\$8,000). The painting was a "Nocturne à Venise," and after lively bidding was secured by William Marchant of London, for 18,500 f. (\$3,700). Practically everything offered was bid in by amateurs from London.